



Musical Innovation: The Fusion of Chord Melody Style and Malay Traditional Music *Lagu Melayu Asli*

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ABSTRACT

The study of traditional music, particularly Malay Asli songs, has garnered significant attention from musicians and music scholars alike. However, existing research in this area has often been limited in scope, with minimal exploration of contemporary compositional techniques. This article aims to address this gap by investigating the hybridization of Malay Asli songs with chord-melody style composition for jazz guitar, while ensuring the preservation of their original essence. To achieve this goal, the article begins by providing an in-depth overview of the traditional composition of Malay Asli songs. It then outlines the methodology employed, which includes qualitative document analysis and musicology analysis. These methods are supplemented by expert interviews to triangulate the data, ensuring the reliability and validity of the findings. The practical application of this research methodology is demonstrated through the use of the lead sheet format for two popular Malay Asli repertoire pieces, *Damak* and *Patah Hati*. By employing the concept of jazz guitar reharmonization, the study showcases a novel approach to creating a contemporary variation of Malay Asli song composition. This study offers valuable insights for music educators and practitioners interested in exploring innovative methods of traditional music composition. By blending traditional melodies with jazz guitar reharmonization techniques, this research not only revitalizes Malay Asli songs but also introduces them to a new audience, contributing to the preservation and promotion of this cultural heritage.

Keywords: Lagu Melayu Asli, reharmonization, chord melody style, jazz guitar, pragmatism

INTRODUCTION

The study of human behavior is a complex and extensive field that encompasses a diverse range of actions, thoughts, and emotions expressed by individuals and groups (Hermanto et al., 2023; Jiang & Wu, 2023; Salih et al. 2024; Deng et al. 2024). It is fundamental to every aspect of our lives, including our social interactions, decision-making processes, and ability to adapt to a constantly changing world. Within the realm of music, human behavior plays a critical role in the creation, consumption, and appreciation of musical works. While it is often claimed that music is a universal language that can bridge cultural, linguistic, and geographical differences, it is important to acknowledge that some musicians may face challenges in gaining visibility in music festivals due to their lack of cultural affiliation. Moreover, the impact of cultural music on individual performances is a multifaceted issue that should not be overlooked. Research has shown that musicians without formal music education may not receive the same level of recognition from event attendees as those with more traditional training (Wu & Liu, 2023).

In the humanities context, Taufik et al. (2018) conducted a study on the effects of music games with social interaction on elderly individuals residing in nursing homes. Their research found that such activities tend to be well-received among the elderly, suggesting that music-related interventions may have a positive impact on their well-being. Similarly, Yannuar (2022) is exploring the use of Walikan, a dialect of Malang, to remain current and relevant in contemporary society. This involves incorporating Walikan into various forms of media such as songs, local news broadcasts, public signage, and newspaper columns to ensure that the dialect remains present in the public sphere. At the heart of this endeavor is the innate human drive to seek out new experiences and combine disparate elements to create something entirely novel. behavior also influences how we engage with music on a personal level. Our musical tastes and the emotions we attach to different genres are influenced by a variety of factors, including our individual preferences, cultural backgrounds, and personal experiences. Conversely, music itself can profoundly affect our emotions, thoughts, and actions. Thus, grasping the role of human behavior in music is essential for a deeper understanding of the complexities of human experiences. In a related vein, the field of music is undergoing significant transformation and interdisciplinary integration. A recent development by Safian et al. (2024) exemplifies this trend with the creation of e-Marz, a Virtual Reality software designed to address challenges in enhancing the subject of music appreciation.

Human behavior significantly influences the adaptation and evolution of music, often resulting in the synthesis of diverse musical elements. This concept is closely related to syncretism, especially evident in the selection of music discussed in this paper, such as Lagu Melayu Asli or Malay Asli Music. The increasing attention to traditional music, including Malay Asli music, among musicians and scholars in recent years is noteworthy. Exploring the syncretism of various sub-genres of Malay music and the impact of colonialism on the musical instruments used in the Malay Asli ensemble reveals fascinating dimensions. Malay Asli, also known as *senandung*, represents a slow, melancholic genre cherished by traditional musicians and practitioners in Indonesia (Bahasuan, 2003; Manoharan et al., 2009; Rizaldi, 2010; Arshad, 2015; Arshad et al., 2022; Mohd Rosly, 2018; Mazlan & Abdullah, 2020; Mazlan et al., 2020; Mazlan, 2021; Ayderova, 2022). In Malaysia, there are several sub-genres of Malay music, including *zapin*, *inang*, *masri*, *joget*, *ghazal*, *bangsawan*, *keroncong*, and *dondang sayang*, all of which have been categorized as syncretic music in the literature (Matusky & Tan, 2017; Bahasuan, 2003; Manoharan et al., 2011; Hashim, 2012; Pillai, 2013; Irving, 2014; Nor Azura, 2014; Ismail & Ab Samad, 2015; Arshad, 2015; Arshad et al. 2022; Mohd Rosly, 2018; Isyak, 2018; Mazlan & Abdullah, 2020; Mazlan et al., 2020; Mazlan, 2021).

One aspect of syncretism in Malay asli songs is the influence of colonialism on musical instruments. Originally, the Malay Asli ensemble consisted of only two main musical instruments: the rebana and the gong (Hashim, 2012; Arshad, 2015; Arshad et al. 2022). The rebana or frame drum originated from the Arabs (Abdullah, 2003; 2005), while the bronze drum or gong is an ancient musical instrument in Southeast Asian culture (Matusky, 1985). During colonization, the British introduced new instruments to the ensemble, including the violin and flute (Hashim, 2012). Malay asli songs are typically performed in an ensemble, with musical instruments divided into two categories: main instruments, such as the viola, rebana, gong, and accordion, and accompanying instruments, such as the acoustic guitar, flute, and bass guitar (Bahasuan 2003; Abu Bakar, 2014; Ismail & Ab Samad, 2015; Arshad, 2015).

Although extensive research has been conducted on Malay asli singing, most of these studies have mainly focused on singing techniques, for example, Silahudin (2010; 2013), Nurmaisara et al. (2011), Abu Bakar (2014), Tengku Ritawati (2017) and Isyak (2018), Alimi & Kassin (2018). In addition, there are a small number of studies on musical instruments in Malay Asli singing, such as violin in Malay Asli singing by Mohd Rosly (2018), violin for instrumental by Ayderova (2022) and accordion by Arshad (2015). Surprisingly, this raises many questions about the guitar in Malay asli singing. The guitar was only treated as an accompanying instrument to support the harmony parts. It is also worth noting that there is little previous research on Malay Asli that deals extensively with the need for new repertoires and variations for Malay Asli music (Hashim,

2012). We believe that merely knowing Malay Asli song (*Lagu Melayu Asli*) singing as syncretic music tends to overlook the fact that syncretism has a lot to offer, not just the limitation to certain types of musical instruments or the musical scale in singing techniques, even if, as cited in earlier works of literature, the identity of Malay in music was linked to the melodies (Irving, 2014). In contrast, some observers have already drawn attention and pointed out that the ensemble of Malay asli music has evolved into several ensembles depending on how we arrange the music (Hashim, 2012; Isyak, 2018).

Unfortunately, there is not much variation in the composition of this traditional Malay music nowadays. This is mainly due to the limited research that focuses on the hybridisation of Malay traditional music with Western musical idioms. A major drawback in creating a new style of Malay asli songs is the debate on authenticity that has been going on for over a century (Hashim, 2012; Mazlan & Abdullah, 2020). The debate on the authenticity of the *Malay Asli* song will get us nowhere as a plethora of evidence such as Bahasuan (2003), Abdullah (2003, 2005), Silahudin (2010; 2013), Hashim (2012), Irving (2014), Abu Bakar (2014), Arshad (2015), Arshad et al. (2022), Tengku Ritawati (2017), Mohd Rosly (2018) and Isyak (2018), conclude that most traditional Malay music is influenced by other music. Therefore, it is essential to rejuvenate and modernize diverse traditional music genres, particularly with an eye toward the future. The characteristics of contemporary learners necessitate pedagogical approaches that emphasize pragmatism, flexibility, brevity, and personalization (Mazlan, 2023).

METHODOLOGY

The practice of examining past documents can be a beneficial tool for identifying gaps in current research and making valuable contributions to the body of knowledge. By reviewing existing literature, researchers can gain insights into the current state of a particular field or topic, identify areas that require further investigation, and ultimately advance our understanding of the subject matter. The research design employed in this study was an experimental case-study. The objective of this research was to present a new approach to hybridising Malay asli songs with jazz guitar reharmonisation techniques. The study focused on two popular Malay asli repertoires, *Damak* and *Patah Hati*, which were harmonised in chord melody style for jazz guitar.

The research utilised various methods of data collection, including qualitative document analysis and musicological analysis, to synthesise the *Damak* and *Patah Hati* leadsheets. Moreover, to further validate and ensure the accuracy of the data collected, triangulation using expert interviews was conducted. This method involves obtaining feedback and insights from knowledgeable individuals within the field of Malay Asli music, who were able to provide valuable input on the research topic. The experts were selected based on their expertise and experience in the field, and their insights helped to strengthen the study's findings and conclusions. This approach is consistent with the principles of qualitative research, which emphasize the importance of obtaining multiple perspectives and interpretations to enhance the validity and reliability of the data (Patton, 2015; Cypress, 2017; Moon, 2019; Rose & Johnson, 2020; Cloutier & Ravasi, 2021). Therefore, by using triangulation with expert interviews, this study was able to provide a more comprehensive and robust analysis of the harmonisation of Malay asli songs with jazz guitar reharmonisation techniques.

Several scholars have conducted research on Malay asli songs, providing insights into the musical features and cultural significance of these songs (Manoharan et al., 2009; Hashim, 2010; Rizaldi, 2010; Ismail & Ab Samad, 2015; Arshad, 2015; Mohd Rosly, 2018; Isyak, 2018; Alimi & Kassin, 2018; Mazlan, 2021; Arshad et al., 2022). The present study builds on this existing research by proposing a new approach to harmonising Malay asli songs with jazz guitar reharmonisation techniques. The use of triangulation in this study, which involves the use of multiple methods of data collection, helps to enhance the validity and reliability of the findings (Creswell & Clark, 2011; Clark & Ivankova, 2015; Creswell, 2016). This research design facilitated the identification of lacunae in the extant literature concerning Malay asli songs, thereby contributing to the existing body of knowledge on this subject. By introducing an innovative approach that harmonizes Malay asli songs with jazz guitar reharmonization techniques, this study provides valuable insights for musicians and scholars exploring the convergence of traditional Malay music and jazz. The paper presents a novel method for hybridizing Malay asli songs with jazz guitar reharmonization. Two popular Malay asli repertoires were selected for the harmonisation of Malay asli songs in chord melody style for jazz guitar: *Damak*, a missile dart made of bamboo or wire (Manoharan et al., 2009; Rizaldi, 2010; Ahmed & Kechot, 2015; Arshad, 2015; Arshad et al., 2022; Alimi & Kassin, 2018; Mohd Rosly, 2018) and *Patah Hati* or Heartbroken (Hashim, 2010; Ismail & Ab Samad, 2015; Arshad, 2015; Isyak, 2018). Alternatively, this article also presents the style of *Damak* and *Patah Hati* leadsheets that we synthesised from various methods of data collection, qualitative document analysis and musicological analysis. By triangulating these multiple data sources, we aimed to ensure the accuracy, reliability, and validity of our findings.

RESULTS AND DISCUSSION

COMPOSITION ASPECTS OF MALAY ASLI SONG (*LAGU MELAYU ASLI*)

The composition of the Malay Asli song has remained relatively unchanged, particularly in terms of harmony. This can be observed in various versions of the song "*Damak*," where the overall structure and melody of the song remains consistent across different renditions. Despite some variations in instrumentation and vocal style, the harmonic progression of the song remains relatively constant. For example, when comparing two vocal versions and one instrumental version of "*Damak*," it can be observed that the underlying chord progression remains the same. The song maintains a consistent tonal center and utilizes similar chordal movement throughout the piece. These similarities suggest that traditional Malay Asli music places a great emphasis on maintaining the integrity of the original composition and preserving its traditional sound. The preservation of traditional harmony in Malay Asli music serves to maintain a connection to its cultural roots and to honor the musical traditions of the past. This aspect of the music reflects the values and beliefs of the culture, emphasizing the importance of maintaining a connection to one's cultural heritage. In addition, this emphasis on tradition serves to reinforce the idea that music is a shared cultural experience, meant to be appreciated and celebrated by all members of a community. For illustration, here are some excerpts of the Malay asli song *Damak* in two vocal and one instrumental version:

Notation 1 shows a musical excerpt in F major. The melody is written on a single staff with lyrics underneath. Chords F and C are placed above the staff. The lyrics are: "Da mak ge tah sum pi tan sa yang meyumpit burung di da lam hu tan". There are triplets of eighth notes under "meyumpit" and "di da lam".

Notation 1. Extract from *Damak*, sung by Siti Nurhaliza, transcribed by the authors from (<https://www.youtube.com/watch?v=w1BpyvqxDsQ>).

Notation 1 Alt Text: Transcription above excerpt from a song title *Damak*, sang by Malaysia female singer Siti Nurhaliza, using F major key signature, in 4/4 time signature. In the middle of the chords are texts lyric.

Notation 2 shows a musical excerpt in C major. The melody is written on a single staff with lyrics underneath. Chords C and G are placed above the staff. The lyrics are: "da mak ge tah sum pi tan sa yang me yumpit bu rung di da lam hu tan". There are triplets of eighth notes under "me yumpit" and "di da lam".

Notation 2. Excerpt from *Damak* sang by Sudirman, transcribed by authors from (<https://www.youtube.com/watch?v=YrYFcZhxZCo>)

Notation 2 Alt Text: Transcription above excerpt from a song title *Damak*, sang by Malaysia male singer Sudirman, using C major key signature, in 4/4 time signature. In the middle of the chords are texts lyric.

Notation 3 shows a musical excerpt in G major. The melody is written on a single staff with lyrics underneath. Chords G and D are placed above the staff. The lyrics are: "Da mak ge tah sum pi tan sa yang me yumpit bu rung di da lam hu tan". There are triplets of eighth notes under "me yumpit" and "di da lam".

Notation 3. Excerpt from *Damak* Instrumental, transcribed by author from (<https://www.youtube.com/watch?v=V4tVZOWc2To>)

Notation 3 Alt Text: Transcription above excerpt from a song title *Damak*, played instrumentally, using G major key signature, in 4/4 time signature.

As Notation 1 and Notation 2 show, there are significant similarities between the two examples, both songs using the same chord progression. The differences between notation one and notation 2 are only manifest in

how vocalists embellish the melody's lines. From notation three above, the first measure starts from the third measure. Highlighting the similarities of I-V-V-I repeated chord progression in notation 1, 2 and notation 3 will be illustrated in Table 1 below:

Table 1. Chords Analysis for three different versions of Damak

Table 1 Alt Text: From the left side Table, show root chord or tonic on three different versions of Lagu Malay Asli (Malay Original Song), although the three-chord shown in Table 1 are from different key signatures, which is from the key signature of F major, C major and G major, these chords still served as the tonic or the first chord in its key signature.

Chord Progression in Damak sang by Siti Nurhaliza from measure 1 to 4	Chord Progression in Damak sang by Sudirman from measure 1 to 4	Chord Progression in Damak played instrumentally from measure 3 to 6	Chord Progression in Damak sang by Siti Nurhaliza from measure 1 to 4
F – C – C – F	C – G – G – C	G – D – D – G	F – C – C – F

Apart from using the same harmony pattern, most Malay Asli songs are composed in a standard structure of music. A considerable amount of literature in Malay Asli song reported that Malay Asli song structured using AB musical form or Binary Form (Rizaldi, 2010; Arshad, 2015; Arshad, 2022; Ahmed & Kechot, 2015; Mohd Rosly, 2018, Mazlan et al., 2020). To understand how AB Form, we illustrated in Figure 1 below:

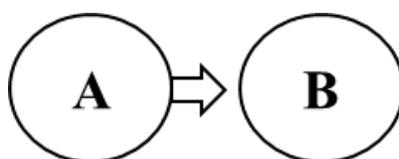


Figure 1. Illustration of AB Form in Lagu Malay Asli music structure.

Figure 1 Alt Text: Point A to B is Lagu Malay Asli music structure infographic. Most of Malay Asli song is structured from poem structure.

The AB structure of Malay Asli music, as evidenced by Figure 1, represents an important aspect of the genre's traditional composition. This structure, which divides the melody into two distinct parts, allows for a dynamic exploration of the themes and emotions present in the song. As noted by scholars such as Rizaldi (2010), Ahmed & Kechot (2015), Arshad (2015), Arshad et al. (2022), Mohd Rosly (2018) and Silahudin (2010; 2013) this structure mirrors the format of traditional Malay poetry, emphasizing the deep connections between music and literature in the region. The adherence to the Malay poem structure format in Malay Asli music highlights the cultural significance of poetry in Malay culture. The structure provides a framework for the delivery of powerful and emotive verses, allowing for the expression of a wide range of emotions and themes. Furthermore, the use of this structure in Malay Asli music serves as a means of preserving traditional forms and structures, allowing for the continued celebration and dissemination of cultural heritage. The incorporation of traditional structures such as the A-B melody structure in Malay Asli music reflects the importance of maintaining cultural continuity and the preservation of cultural identity. By honoring and maintaining these traditional forms, Malay Asli music continues to serve as a means of cultural expression and representation. In this way, the music acts as a powerful symbol of the region's cultural heritage and serves as a bridge between the past and the present.

DISTINGUISH MELODIES PHRASES IN MALAY ASLI SONG (LAGU MELAYU ASLI)

In Malay Asli song composition, a series of short repeated melodies, known as *pengantar lagu*, is considered the most highlighted part (Rizaldi, 2010; Abu Bakar, 2014; Ahmed & Kechot, 2015, Arshad, 2015; Mazlan et al., 2020; Mazlan, 2021). However, despite the numerous terms used to represent *pengantar lagu*, there is still significant ambiguity surrounding its definition. In this regard, some researchers have preferred to view it as a counter-melody (Mazlan et al., 2020; Mazlan, 2021). The notation provided below offers a sample of *pengantar lagu*, marked using boxes. It is important to note that further research is needed to clarify the definition and role of *pengantar lagu* in Malay Asli song composition.

Notation 5. Excerpt of Pengantar Lagu marking in Damak song, sang by Siti Nurhaliza, transcribed by author from (<https://www.youtube.com/watch?v=wlBpyvqxDsQ>)

Notation 5 Alt Text: Transcription above excerpt from a song title Damak, sang by Malaysia female singer Siti Nurhaliza, using F major key signature, in 4/4 time signature. In the middle of the chords are texts lyric. The transparent square box on the second and fourth bar showed counter melodies notes before the singer sang their lyrics.

Musical notation for Notation 5. It shows a single staff in F major (one flat) and 4/4 time. The melody consists of quarter and eighth notes. Lyrics are written below the staff: "da mak ge tah sun pi tan sa yang me yumpi bu rang di da lam hu tan". Chords C and G are indicated above the staff. Two transparent square boxes highlight counter-melody notes in the second and fourth bars.

Notation 6. Excerpt of Pengantar Lagu marking in Damak song, sang by Sudirman, transcribed by author from (<https://www.youtube.com/watch?v=YrYFcZhxZCo>)

Notation 6 Alt Text: Transcription above excerpt from a song title Damak, sang by Malaysia male singer Sudirman, using C major key signature, in 4/4 time signature. In the middle of the chords are texts lyric. The transparent square box on the second, fourth bar showed counter-melodies notes before the singer sang their lyrics.

Musical notation for Notation 6. It shows two staves in C major (no sharps or flats) and 4/4 time. The top staff has lyrics: "da mak ge tah sun pi tan sa yang me yumpi bu rang di da lam hu tan". Chords G and D are indicated above the staff. The bottom staff shows a counter-melody. Two transparent square boxes highlight counter-melody notes in the second and fourth bars.

Notation 7. Excerpt of Pengantar Lagu marking from Damak Instrumental, transcribed by author from (<https://www.youtube.com/watch?v=V4tVZOWc2To>)

Notation 7 Alt Text: Transcription above excerpt from a song title Damak, played instrumentally, using G major key signature, in 4/4 time signature. The transparent square box on the first, second, third, fourth and sixth bars showed counter melodies embedded together with the main melodies of the song.

Based on the data presented in Notation 5 to 7, it can be concluded that *pengantar lagu*, a common short phrase utilized in Malay Asli songs, is consistently expressed in quaver and semiquaver notation, which is a widely accepted convention within the literature. These findings not only affirm the significance of *pengantar lagu*, but also support prior research conducted by notable scholars such as Rizaldi (2010), Abu Bakar (2014), Arshad (2015), Arshad et al. (2022), Ahmed & Kechot (2015), Mazlan et al. (2020), and Mazlan (2021).

These observations are noteworthy as they provide further evidence of the importance of *pengantar lagu* in traditional Malay Asli songs. The consistent use of quaver and semiquaver notation suggests that this phrase is a crucial component of the song's structure and contributes to its overall musicality. Additionally, the alignment with previous research underscores the significance of *pengantar lagu* within the broader context of Malay Asli music, highlighting its enduring value and cultural relevance. In summary, the data presented in Notation 5 to 7 offers compelling evidence regarding the consistent expression of *pengantar lagu* in quaver and semiquaver notation, underscoring its importance in Malay Asli music. These findings contribute to the existing body of knowledge on this topic and provide valuable insights for scholars and practitioners interested in the study and preservation of traditional Malay Asli songs.

LEAD SHEET OF DAMAK AND PATAH HATI

To compose a new Malay Asli song for jazz guitar, it is necessary to identify the essential aspects required in the composition of Malay Asli songs. This involves a thorough analysis of various sources, including scholarly articles on Malay Asli song and the discography of *Damak* and *Patah Hati*. The transcription of *Damak* and *Patah Hati* is analyzed using musicology techniques, with the aim of identifying important melody notes and eliminating ornamental embellishments. Musicians or singers performing these songs may interpret the melody phrasing by improvising it to their liking (Rizaldi, 2010; Arshad, 2015; Tengku Ritawati, 2017). It is important to keep in mind that the original form of the Malay Asli song was in binary form, as discussed earlier. Therefore, the intro and outro parts of the songs will be omitted in the lead sheet style of composition for *Damak* and *Patah Hati*. In music, a "lead sheet" typically refers to a type of notation that includes the

essential musical information, which is an efficient way to communicate musical mechanisms (Feist, 2018). The notation provided below demonstrates the lead sheet for *Damak* and *Patah Hati*.

Notation 8. Malay Asli song titled *Damak* lead sheet (Mazlan, 2021)

Notation 8 Alt Text: The above musical excerpt from a song titled *Damak*, in the key signature of C major, consists of 15 musical bars. The melodies show only the main melodies of *Damak* and combine with counter-melody by using semi demi quaver notation.

Notation 9. Malay Asli song titled *Patah Hati* lead sheet (Mazlan, 2021)

Notation 9 Alt Text: The above musical excerpt from a song titled *Damak*, in the key signature of A minor, consist of 17 musical bars. The melodies show only the main melodies of *Patah Hati* and combine with counter-melody by using semi demi quaver notation.

An overview of the lead sheets for *Damak* and *Patah Hati* is provided in Notations 8 and 9, which highlight some of the main characteristics of their musical elements, including melody lines and chords. Notation 8 represents *Damak* in a major key and comprises 15 music measures, while Notation 9 depicts *Patah Hati* in minor keys with 17 music measures. Despite the tonal differences, both lead sheets show a positive correlation as they begin and end with the same tonic. Moreover, a closer examination of both notations reveals the presence of "*pengantar lagu*" in specific measures.

It is noteworthy that analyzing these lead sheets sheds light on the musical structure of the songs and the interplay between melody and harmony. The differences in tonality between *Damak* and *Patah Hati* reflect their distinct emotional qualities, with the former conveying a more upbeat and joyful tone, while the latter evokes a sense of sadness and melancholy. Furthermore, the presence of "*pengantar lagu*" in specific measures emphasizes the importance of this traditional technique in Malay Asli song composition. This technique involves introducing a melody fragment or motif at the beginning of a song to establish its musical theme and create a sense of anticipation for the listener. Overall, the analysis of these lead sheets provides valuable insights

into the musical elements and structure of *Damak* and *Patah Hati*, highlighting the unique characteristics of Malay Asli song and its rich cultural heritage.

DAMAK IN CHORD MELODY STYLE COMPOSITION

The image shows a musical score for 'DAMAK IN CHORD MELODY STYLE COMPOSITION'. It consists of four staves of music. The first staff has a treble clef and a 4/4 time signature. Above the staff are three measures with the chord 'CMAJ7' written above each. The second staff has a bass clef and starts with a '5' below the first measure. Above the staff are five measures with chords: G7, G7, CMAJ7, G7, and D7. The third staff has a treble clef and starts with a '9' below the first measure. Above the staff are five measures with chords: G7, GMIN7, FMAJ7, CMAJ7, and CMAJ7 BbMAJ7. The fourth staff has a bass clef and starts with a '13' below the first measure. Above the staff are four measures with chords: CMAJ7, G7, G7, and CMAJ7.

Notation 10. Reharmonized version of Damak in chord melody style (Mazlan, 2021)

Notation 10 Alt Text: The above musical excerpt from a song titled *Damak*, in the key signature of C major, consists of 15 musical bars. Some of the single melodies had been harmonised into chord melodies.

Upon analyzing the second to fourth measures of notation two, a Cmaj7 chord was employed to harmonize a single note of C on the second measure, E on the third measure, and G on the fourth measure. In the fifth measure, a single note of B was harmonized with a G7 chord. The same approach was used in the sixth measure, except for the first single notes, where a G7 chord was added, albeit in a different chord inversion. Moving on to the seventh measure, a single note of B was harmonized into a Cmaj7 chord.

In the eighth measure, a G7 chord was used to harmonize the B notes, and a D7 chord was used to harmonize the F# note on the third beat. In the ninth measure, a G note on the first beat was blended as a G7 chord, and the Gmin7 chord was used for the F note on the third beat. In the tenth measure, a single note of A on the first beat was harmonized using an Fmaj7 chord.

In the eleventh measure, the single note of B was harmonized using a Cmaj7 chord. Two chords were used in the twelfth measure, where a single note of G on the first beat was harmonized into a Cmaj7, and the Bb note on the third beat was harmonized as BbMaj7. In measures thirteen and fifteen, a single note of G was harmonized into a Cmaj7 chord. Finally, in the fourteenth measure, the notes G and F were harmonized as a G7 chord.

PATAH HATI CHORD MELODY STYLE COMPOSITION

The image shows a musical score for 'PATAH HATI CHORD MELODY STYLE COMPOSITION'. It consists of four staves of music. The first staff has a treble clef and a 4/4 time signature. Above the staff are three measures with the chord 'AMIN7' written above each. The second staff has a bass clef and starts with a '5' below the first measure. Above the staff are five measures with chords: DMIN7, E7, E7, F7, and E7. The third staff has a treble clef and starts with a '9' below the first measure. Above the staff are five measures with chords: AMIN7, A7, DMIN7, DMIN7, and E7. The fourth staff has a bass clef and starts with a '13' below the first measure. Above the staff are five measures with chords: AMIN7, F7, E7, E7, and F7. The fifth staff has a treble clef and starts with a '17' below the first measure. Above the staff is one measure with the chord 'AMIN7' written above it.

Notation 11. Reharmonized version of Patah Hati in chord melody style (Mazlan, 2021)

Notation 11 Alt Text: The above musical excerpt from a song titled Patah Hati, in A minor's key signature, consists of 17 musical bars. Some of the single melodies had been harmonised into chord melodies.

The second measure of the song starts with a harmonized note of G into an Amin7 chord. Moving on to the third and fifth measures, the F note on the first beat is harmonized using a Dmin7 chord, and on the fourth measure, a single G note is harmonized with an Amin7 chord. In the sixth measure, the single note E is harmonized into an E7 chord. The seventh measure continues the pattern of harmonizing each note using E7 and F7 chords.

In the eighth measure, a single note of G is harmonized with an Amin7 chord. In the ninth measure, the G notes are harmonized in two ways, one using Amin7 and the third beat using an A7 chord. Measure ten sees the single note F being harmonized into a Dmin7 chord. In the eleventh measure, the D notes on the first and third beats are harmonized into two different chords, Dmin7 and E7. Moving on to measure twelve, a single note G is harmonized as an Amin7 chord.

In measure thirteen, the first beat of the note A is harmonized using an Amin7 chord, while the C note on the third beat is harmonized using an F7 chord. In measure fourteen, a single note of G# is harmonized into an E7 chord. In measure fifteen, a single note B is harmonized using an E7 chord, and the C note on the third beat is harmonized with an F7 chord. Measure sixteen sees a single note A being harmonized as an Amin7 chord. Finally, in measure seventeen, a single note G is harmonized into an Amin7 chord.

CONCLUSIONS

This article presents an approach that shows promise as an alternative in creating new variations of Malay traditional music, particularly Malay Asli song or *Lagu Malay Asli*. The approach involves harmonizing melodies by changing chord progressions, key signatures, and incorporating tension notes. The authors emphasize the importance of incorporating *pengantar lagu* in the transcribed melodies, as neglecting this element can result in awkward-sounding renditions. The authors also suggest that embracing new musical ideas and incorporating jazz harmony into Malay Asli songs can foster a love for national cultural heritage music among the younger generation. However, they caution that without making changes, music students may encounter difficulties in integrating jazz harmony into broader perspectives such as *Lagu Malay Asli*. Moreover, it is essential to ensure that the teaching and learning of *Lagu Malay Asli* align with the current national policy, such as the nation of lifelong learners. This policy emphasizes the importance of continuous learning and development for individuals to thrive in a rapidly changing world. By incorporating Malay Asli song into music education, we can nurture the younger generation's love for our national cultural heritage and instill a sense of pride and nationalism.

In recent years, there has been an increasing interest in preserving and promoting traditional music, including *Lagu Malay Asli*, which is an integral part of Malaysia's cultural heritage. However, the challenge lies in finding ways to make traditional music more relevant and appealing to younger generations who are exposed to a wide range of music genres. One way to address this challenge is to introduce new elements into traditional music without compromising its authenticity. As discussed in this article, one promising approach is to hybridize Malay Asli music with jazz harmony. By incorporating jazz harmony, music teachers and guitar tutors can help younger generations appreciate and enjoy traditional music in a more contemporary and accessible way. The future researcher can explore several exciting aspects of Malay Asli song, such as studying the musical instruments used in Malay Asli ensembles and substituting them with modern instruments like bass and drums. Additionally, there is an opportunity to study aspects of Malay Asli song repertoires to strengthen our understanding of this subject matter. By documenting and developing Malay Asli song repertoires, we can preserve and promote our cultural heritage for future generations.

In summary, future research avenues may delve into diverse facets of *Lagu Malay Asli*, including an in-depth analysis of the musical instruments employed in Malay Asli ensembles and a comprehensive examination of the song repertoire. These endeavors are crucial for the preservation and documentation of *Lagu Melayu Asli* repertoires, ensuring their continuity for forthcoming generations and fostering a deeper sense of national identity among the youth. It is imperative to acknowledge that the concept of authenticity in Malay music is multifaceted and subjective, given its syncretic nature derived from the fusion of various cultural music traditions across the Malay Archipelago, encompassing a multitude of nations.

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